

CRETONNE

SOLVES THE PROBLEM



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PLATE 1 — (see page 6)



PLATE 2 — (see page 7)



PLATE 3 — (see page 7)

CRETONNE

SOLVES THE PROBLEM



A MANUAL OF INTERIOR DECORA-
TION WITH SPECIAL EMPHASIS ON
THE SELECTION, USE, AND CARE
OF PURITAN CRETONNES



by Rosalie Norton

PUBLISHED BY

F. A. FOSTER & CO., Inc.

322 SUMMER ST., BOSTON

Makers of Puritan Cretonnes and Fine Drapery Fabrics

Copyright, 1925

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FOREWORD

IN this booklet we have suggested many ways in which you can adapt Puritan Cretonnes to the decorations of your home. We have indicated how this delightful fabric may be made to serve the rules of color harmony and design; we have shown you how to utilize it in the "little" things which delight all homemakers' hearts.

F. A. Foster & Co., Inc., makers of Puritan Cretonnes, employ a large staff of trained artists, who are constantly engaged in creating the beautiful patterns to be found in these popular fabrics. This staff is supervised by the chief designer, an expert in this field. Under his direction several hundred patterns are produced each year. Out of every five patterns so designed, three, on the average, are rejected and destroyed for slight faults of coloring or arrangement, or for lack of originality or beauty, which places them below the uniform high standard of Puritan Cretonnes.

With such details of their creation taken care of in this painstaking manner, you can be certain that Puritan Mills offer you not only the most artistic designs, but the most practical fabrics for decorative use.

The F. A. Foster service to their customers does not end here. Through their home deco-

rating department they offer expert advice free of charge to any one who writes and asks for it. This department is in charge of Miss Rosalie Norton, whose extensive professional experience has equipped her for the task of advising women as to the best decorations for their homes.

If you will write to Miss Norton, in care of F. A. Foster & Co., Inc., 322 Summer Street, Boston, Mass., and tell her your decorative problems, she will answer your letter personally, suggesting the most practical solutions to those problems. This department has been recently installed, and is a further development of the complete service which F. A. Foster & Co., Inc., make a point of rendering to their customers.

We do not attempt to teach interior decoration through this booklet; our only object in offering it is to present the simplest principles of the art so that you may use them as guides in beautifying your home. In the last half of the book you will find instructions for making several types of articles. The directions are easy to follow and the articles of simple construction. We hope that our suggestions will be the means of your creating charming and livable decorative schemes and that you will consider this a real service booklet.

THE EDITORS

Color

THE furnishings of a room may be of excellent lines, proportions, and balance, but if the colors are not harmonious, and subtly blended, the decorations will not satisfy the eye.

Most women of today are conversant with the fundamental rules which govern the use of color. They realize that because the north light is grey and cold in tone, north rooms should be given warm colors (those with a predominance of red or yellow in their make-up); they know that blue is a cool color, and therefore grateful to the eyes when used in a room that is flooded with sunlight; they recog-

nize green as a restful hue, and red as a stimulating one — but this amount of knowledge does not satisfy them. They wish to know more about the relationship of colors.

We understand that the average woman has neither the time nor the inclination to make a prolonged study of interior decoration, but we further understand that she wishes to obtain enough knowledge of the subject to enable her to make her own home lovely. We present this booklet as a short cut to that knowledge. An understanding of the color wheel is the first step in that short cut.

The Color Wheel

THE color wheel in the frontispiece is a simple example of the relationship of colors. In it we have shown the three primary colors — red, blue and yellow; and the secondary ones — orange, green and purple, each of which is made by mixing two of the primaries. We have also indicated a third grade which is called "tone." Thus the blue-purple and the red-purple are different *tones* of purple. All colors other than the primaries are made by mixing two or three of the primaries.

What is a color complement? Let us consider green as an example. It is made of equal portions of blue and yellow. It has no red in its make-up. The three primary colors, comprising the entire range of color, make a complete harmony when combined. Because it takes all three primaries to create a complete harmony, any color which does not contain all three is not satisfying to the eye until the one or two primaries it lacks are used in conjunction with it. This primary, or combination of two primaries (secondary color) is called that color's complement. Therefore, red is green's complement, because green is made of blue and

yellow and lacks red. Any decorative scheme which has green as a foundation (or main color) should contain some red to make it satisfying to the eye.

To find each color's complement, draw a line directly through the center of the color wheel and those colors which are opposite will prove to be complements. Thus orange is the complement of blue, because it contains the two primaries which blue lacks. Orange is directly opposite blue on the color wheel. Red is opposite green. Green contains blue and yellow, the two primaries which red does not contain. In this way you can determine each color's complement.

How can this knowledge benefit the home decorator? By giving her the key to complete combinations and emphasizing the fact that no scheme is satisfactory until some of its main color's complement is merged with it. To what extent should the main color's complement be used in a decorative scheme? The answer to this question brings us to a discussion of color harmonies.

Color Harmonies

A DECORATIVE scheme made of related colors is known as an analogous harmony, and is one in which a small amount of the main color's complement is used. Complementary harmonies, or, as they are often called, "harmonies of contrast," are those in which the main color's complement plays an important part. Let us first plan a related scheme.

If we choose any one color on the color wheel and two which lie in close proximity to it, we will be using related or analogous tones. Let us choose blue, green and purple. All three have a common bond in blue. Purple is made of blue and red, green is made of blue and yellow. They are related, but because of the large amount of blue represented in all three colors any scheme in which they are combined will not be satisfactory until some touches of blue's complement are introduced into it. If we add small touches of orange, our scheme will be complete and will be an example of related harmony. If, however, we use blue as the main color in our decorations and add an almost equal amount of orange, we will make a complementary scheme, or a harmony of contrast. Blue and orange in like amounts are satisfactory, but they make a more dominant and less restful scheme than a related harmony.

When should we use a harmony of contrast? Because tastes are diversified, no general answer can be given to this question. Where the use of a room calls for stimulating colors, a harmony of contrast will best serve; for the room in which hours of relaxation are to be enjoyed, a related scheme will be more restful.

This booklet tells you how satisfactory results may be gained through the use of wisely chosen cretonnes. In Puritan Cretonnes you will find correct color schemes for all needs.

Thus in plate 2, on the frontispiece, you will

find a related harmony, which is made of two tones of blue and lavender (related colors) on a grey ground with small touches of brown and black. The brown has all three primaries in its make-up, and is thus related to the other colors — but the yellow it contains, being clearly related to orange (the complement of blue), makes the scheme satisfactory to the eye. Here is a complete analogous scheme. When this harmony is used in window draperies and chair slips, no further blending of colors in the furnishings is necessary.

The decorations in which the Puritan Cretonne in plate 2 is used, can be carried out in the following manner: Grey wall paper, the same tone as in the fabric; woodwork painted grey; wicker furniture painted blue, with seat cushions covered with plain brown or tan material and several with the cretonne. The rug can be blue and grey mixture or plain grey.

In the above scheme each element echoes the colors found in the Puritan Cretonne. The harmony is complete in the fabric and all that is necessary to make a room in which it is used satisfying to the eye is to repeat its different hues throughout the furnishings. Surely, interior decoration is made easy when correct design, pleasant harmony and suitable mood are supplied through the use of one fabric.

In plate 3 you will find a combination entirely different in mood. In the design illustrated, yellow, orange and blue are made of equal importance; while small touches of grey-black and blue-green give variety and blend the whole into a unit. In the room which calls for dominant lively colors, such a harmony will provide the only ornamentation necessary.

Puritan Cretonnes relieve the housewife of the task of creating color combinations. They provide complete schemes suited to all needs.

Design

WHEN you have acquired a knowledge of color harmony you should next study the rules governing the use of lines in decoration. The artists who design Puritan Cretonnes have employed lines correctly in the various patterns. They have provided those which when used in a room with a low ceiling, tend to make the ceiling appear higher; they have created others suited to the tall window, and those which will make the low, broad window appear taller. They offer certain styles for the large room — others for the room of restricted dimensions.

How can perpendicular designs remedy the defect of a too low ceiling? To determine this, let us study the effect of lines. If a line is placed in front of the eye, the eye will repeatedly travel its entire length. To test the truth of this statement, study the two side wall elevations shown on page 9. In plate 4 a treatment of perpendicular lines is shown. When you look at it can your eye resist traveling up and down its surface? While in plate 5, do not the horizontal lines of the furniture and fabric invite your eye on a crosswise journey?

When our eye travels back and forth the length of a line we gain the impression that the line is longer than it is. This is because the perpendicular (or horizontal) impression predominates, and centers our attention on one of these two surface dimensions, virtually to the exclusion of the other. Complicated? Not really, if you give it a little thought.

Again taking page 9 as an example, study the two illustrations. They are exactly the same size, but if you compare them you will find that the one with perpendicular lines appears taller and narrower than the other, and that the horizontal design gives a broad and low appearance to plate 5.

The fact that lines can thus seemingly change the dimensions of an area makes them tools in the hands of the home decorator. Where the ceiling is too low, the use of perpendicular lines in the furnishings will seemingly lift it; where rooms are too narrow for beauty, horizontal lines will apparently add to their width.

The proportions of windows should be studied before the style of drapery to be used on them is chosen. If a window is tall and narrow, it will be made more pleasing to the eye if it is given a wider appearance. This can be accomplished if a style of drapery having horizontal lines is used. We suggest the treatment shown in sketch "A," plate 6, for such a type of window. Here the valance pattern "Radiance," which has broad, sweeping lines, has been employed. These same lines emphasize the width of the window and the unusual depth of the valance breaks the length of it. The fact that the draperies are looped back against the window casements creates additional horizontal lines and makes them seem less long than if they were hung in straight folds.

A treatment directly opposite in effect is that shown in sketch "B." Here a short, wide window is given perpendicular lines so that it will appear longer and more in proportion to the wall space in which it is situated. The Puritan Drapery Pattern "Simplicity" is used at this window. The straight draperies extending to the floor break the horizontal plane of wall space below the windows and the perpendicular design of the Puritan Cretonne used adds an effect of greater height.

A group of windows illustrated in sketch "D" is treated in much the same manner. Here, the Puritan Drapery Pattern "Harmony," and the straight draperies invite the eye on an up and down journey.

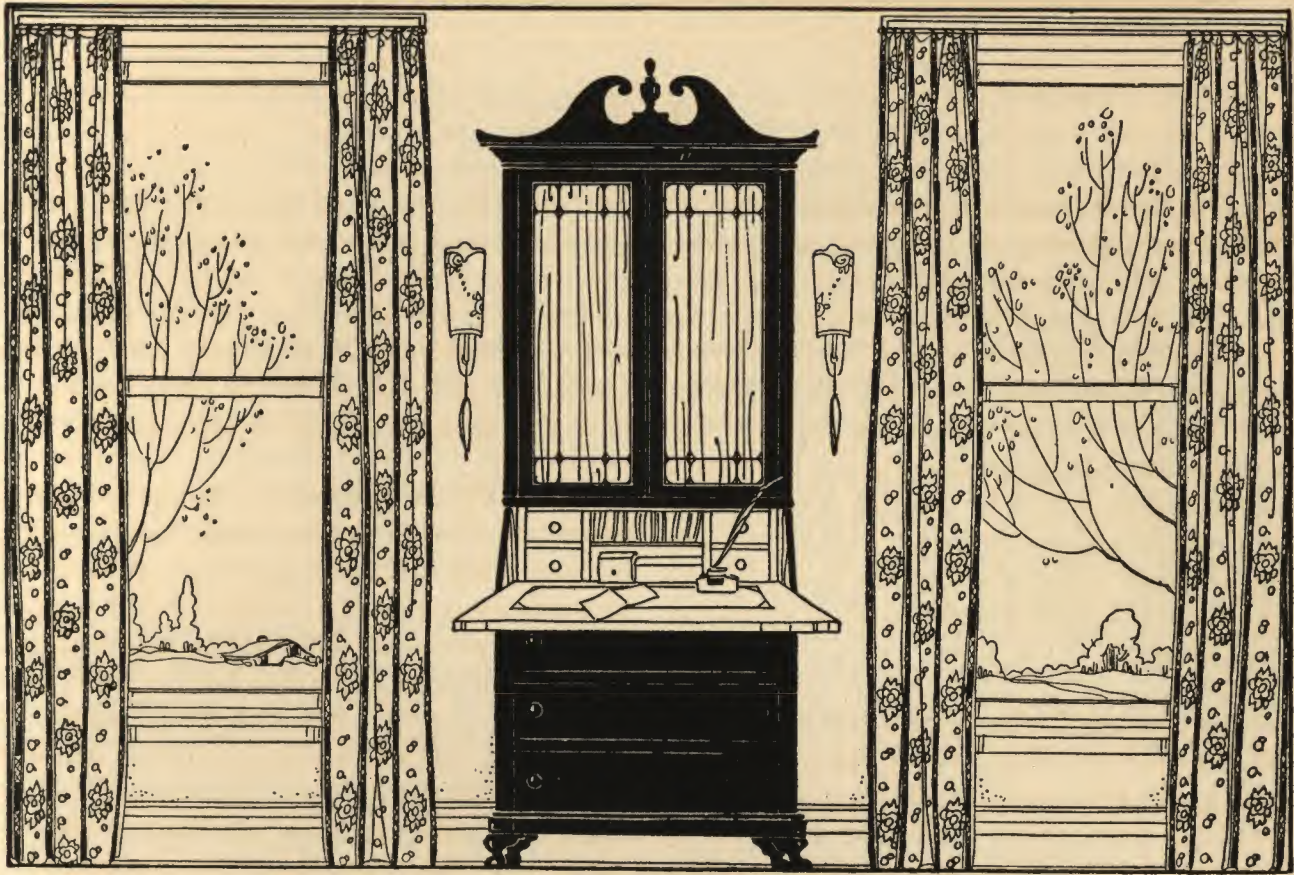


PLATE 4

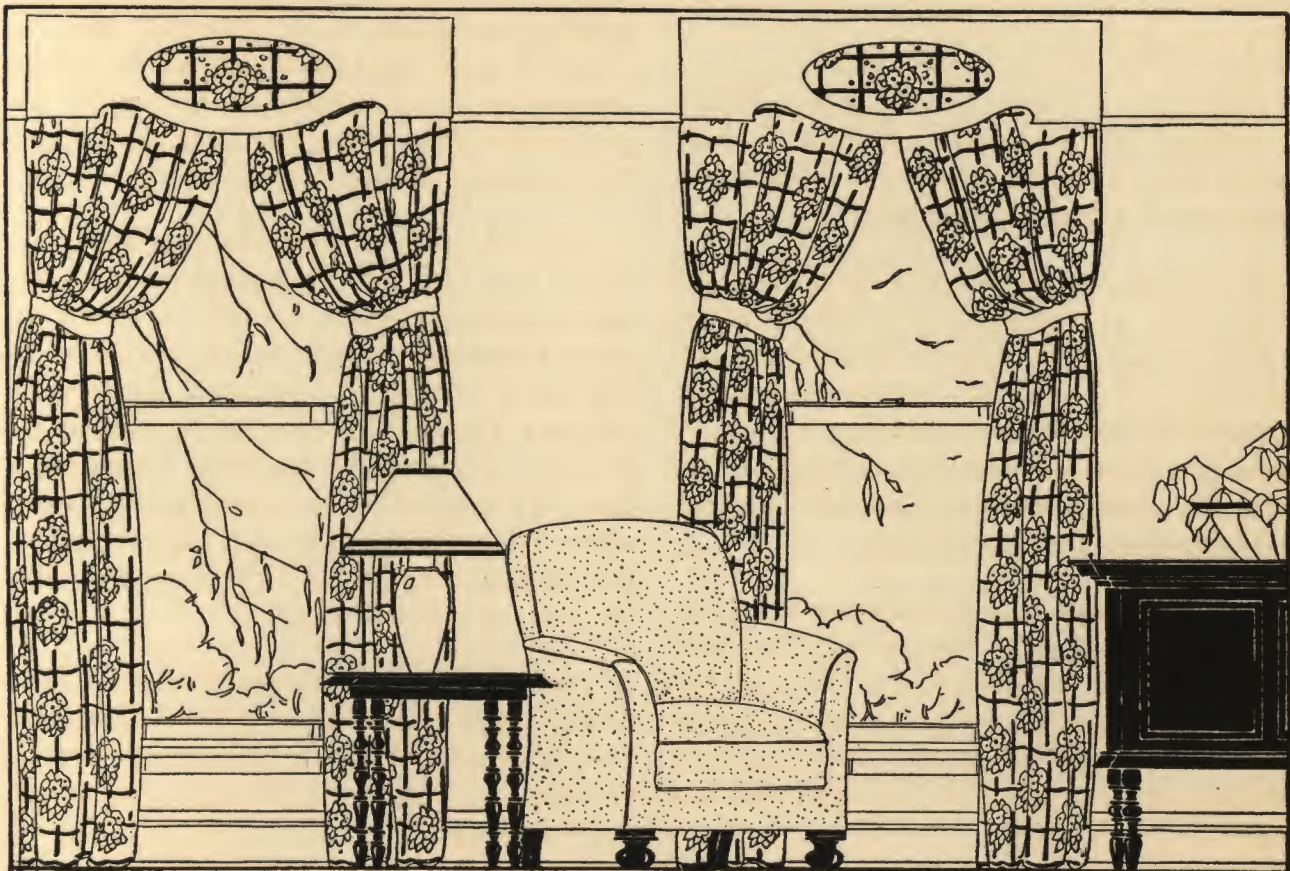


PLATE 5

A pleasing treatment for a window with a curved top is shown in sketch "C." (Puritan Drapery Pattern "Primrose.") Gold gauze is gathered into a rosette at the lower center of the valance and straight draperies of Puritan Cretonne extend to the floor.

When a style of drapery for a group of two or three long windows is to be chosen, the proportions of the room should be first studied.

If the wall is long and of pleasing proportions, draperies may be hung at each window and a valance placed above the group. If the wall is narrow and an appearance of greater width is desired, use draperies at the outer casements of the group. Loop these draperies back and place Puritan valance "Bouquet" above them. (See sketch "E," plate 6.)

Thus the lines of draperies have the power to change the appearance of a window. The artists at the F. A. Foster & Co., Inc., studios, realizing this, make a specialty of creating designs suited to different types of architecture. In Puritan Cretonnes you find the unusual combination of sheer beauty and the decorator's practical art.

When planning the furnishings for your home, bear in mind that the colors must be chosen with regard to the exposure of the room, and that such designs as will remedy any existing defects should be selected.

The five window valances shown on page 11 may be had in Puritan Drapery Paper Patterns. Purchase them from your dealer or send us ten cents, naming the pattern you wish, and we will mail it direct to you.

These paper patterns make the task of fashioning window valances an easy one. Definite directions for each step of the process are printed on the back of the envelope, and a decorator's suggestion and illustration on the front.

F. A. Foster & Co., Inc., in planning their fabric designs to suit different types of rooms, realize that the application of these fabrics to window treatments plays an important part in the general scheme. Therefore, the Puritan Drapery Pattern Service was created and thousands of women have used it in beautifying their homes.

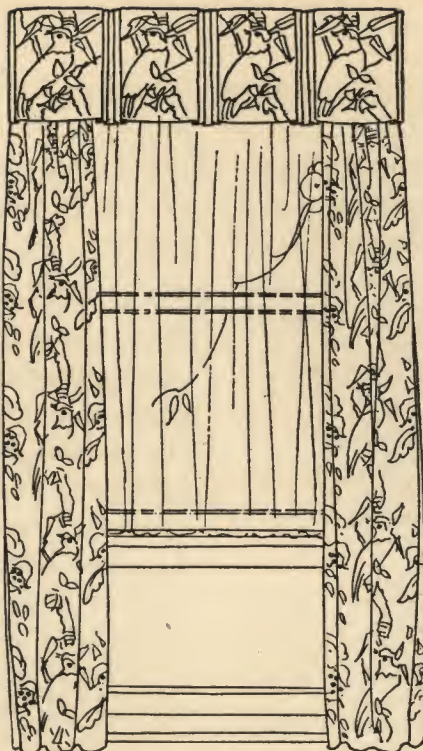
When you have selected the material best suited to your rooms (according to the directions given in this book), choose the style of window treatment that will carry still further the effect given by the material.

When the window is high and narrow, a Puritan Cretonne having a broad design will best serve its mission when made into a valance which emphasizes its horizontal lines. Where a group of short windows are to be curtained, a Puritan Cretonne with perpendicular design should be chosen, while a Puritan Drapery Pattern suited to the purpose will be a definite aid in achieving a pleasing effect.

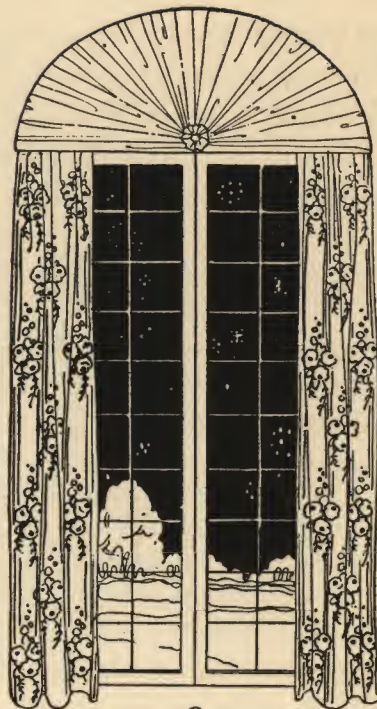
Every woman would prefer to be her own decorator, but through lack of understanding of the art of home furnishing, it is often necessary for her to follow the advice of a professional. Under such circumstances her own personality is not so clearly represented in her home. This booklet aims to point the way in which *you* may decorate *your* home in a correct manner.



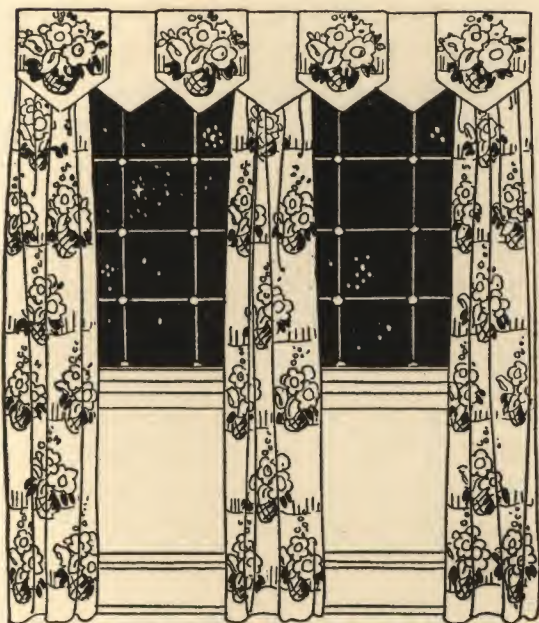
A RADIANCE



B
SIMPLICITY



C
PRIMROSE



D
HARMONY



E
BOUQUET

How to Use Cretonne in the Living Room

EVERY woman wants the living room in her home to be cheerful, comfortable and artistic. It is generally conceded that cretonne is the fabric which radiates the greatest amount of cheer. Puritan designs and Puritan paper patterns insure the artistic element in interior furnishings, because each one is created for a certain type of room; their adaptability to the different styles of architecture, proportions and mood creates restful schemes, which, in turn, insure comfort.

Cretonne deserves the popularity it is enjoying, not only because it is one of the most cheerful of fabrics, but because it is one of the most serviceable. Its cheer is apparent in its delightful designs, which suggest the charm of the garden; it is practical because its many different color areas make the unavoidable accumulation of dust less noticeable than it is on plainer materials, and because it is so easily laundered.

It is our aim to indicate in this chapter the easy ways in which Puritan Cretonnes can be applied to the living room furnishings. On the opposite page you will find several examples illustrated.

If your living room is of average proportions, neither large, nor small, we suggest that you use a fabric with a medium sized design. The illustration at the top of the opposite page (plate 7) shows such a fabric used in a window dressing.

In the scheme pictured, the walls are covered with a paper in two tones of buff, with a small conventional design. The window seat cushions are covered with plain light-green material. Two gold satin cushions are placed on the window seat. The bolster pillows are green. The chair slip echoes the color of the window seat cushion and ties the decorative scheme to-

gether with its bands of cretonne. This plan is well suited to a room with northern exposure; its warm tones introducing the cheer which a sunless room lacks.

In the lower left hand sketch a pleasing window treatment is shown. The valance with straight lines, formed by inverted plaits, gives dignity to the window dressing and is especially effective where an appearance of greater height is needed. The fabric used is in keeping with the mood of the treatment and displays two tones of blue with small touches of gold and rose on a grey ground. In this decorative scheme, the walls can be soft grey, the chair coverings of plain gold or grey.

The sketch in the lower right corner of plate 7 shows how cretonne can be used to rescue a decorative scheme from an inharmonious existence. If you find that the color of your draperies is not quite what it should be to harmonize with the other furnishings, a cretonne which contains some of the colors used elsewhere in the room will bring the scheme into relation. The cretonne in the illustration referred to was utilized in such a manner. The draperies when completed were found to be too blue a green to blend with the sand colored walls and the tapestry covering of the furniture. Slip covers of cretonne, having sand, some of the green of the draperies, rose and small touches of lavender, black and grey completely changed the appearance of the decorations, giving them more life and obviating the danger of their becoming monotonous.

In the large variety of Puritan Cretonne designs, you will find the one that will solve *your* decorative problem, whether it is that of making cheerful the sunless room; cooling off the too warm appearance of the sunny one; or bringing unrelated elements into closer harmony.

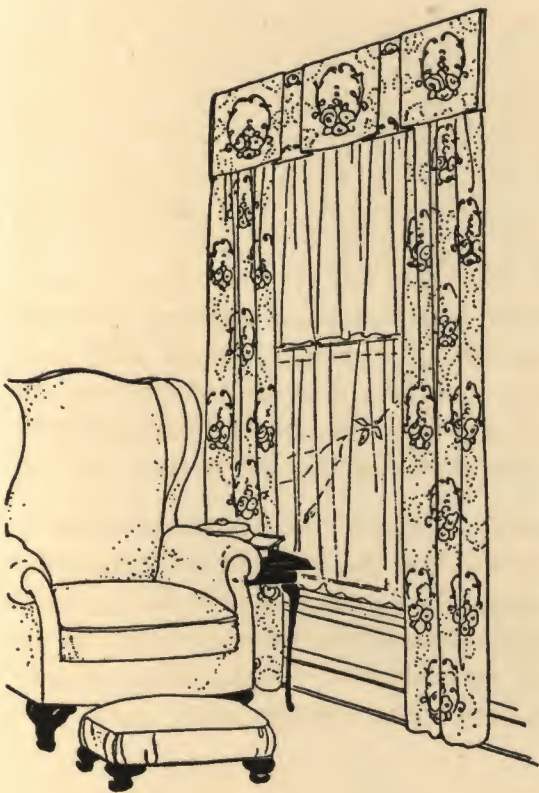


PLATE 7



How to Use Cretonne in the Dining Room

THAT cretonne is a fabric suited only to a bedroom is a statement which is refuted by the present vogue for it in *every room of the house*. The smartest living rooms and dining rooms, as well as bedrooms and sun rooms are made gay and artistic with their bright hued cretonnes. In the preceding chapter we told of the possibilities of using cretonne in the living room. In this chapter we shall explain several of the many ways in which it can bring charm to the dining room.

In plate 8 you will see several dining room groups, in which Puritan Cretonnes add to the artistic effect of the decorative scheme.

In the room pictured in the oval sketch, a particularly attractive color scheme has been worked out. Puritan Cretonne is used for window valances, chair cushions and the short slip covers on the backs of the chairs. The draperies are made of plain blue material. The wall paper is in two tones of cream. The furniture is mahogany. Plain light blue table runners and yellow napkins complete the scheme. Here you find dignity coupled with the brilliant color harmonies essential to a dining room.

In the upper sketch a view of a most informal treatment is shown. The chairs are black, with carved and painted flowers on the back. The seats are upholstered in Puritan Cretonne having bright rose, blue and blue-green on a cream ground. The wall paper is Oatmeal in cream color. The woodwork is painted green, with a fine black line. The highboy is also green, with motifs of some of the hues in the draperies.

Note the informality of the Puritan design employed. It is in keeping with the mood established in this delightful room. The draperies, reaching only to the bottom of the window apron, carry out this spirit still fur-

ther. Had they extended to the floor they would have taken on dignity and thus become out of harmony with the surroundings.

In the two margin sketches at the bottom of the page, Puritan Cretonne is shown as utilized in table linen. At the left, three luncheon napkins are pictured. The center one is plain lavender, with three squares of Puritan Cretonne appliqued onto one corner. Only the smallest designs can be used for this purpose, as each square should show a complete flower or unit. The napkin on the left is white, with a chintz border. The one on the right is cream, with a square of cretonne in each corner.

A cretonne place doily is shown in the right hand margin sketch. This also is made of a fabric with a small design. A table set with these square doilies and a narrow center runner of plain material bordered with cretonne is a bright affair indeed.

Many are the uses which cretonne will serve, and now that the dining table set with much color is in vogue, women have an opportunity to show what artistic ability they possess in the working out of bright hued schemes for the meal hour. Following are a few suggestions for effective table treatments.

On a table that is painted grey, place a plain grey-green runner, which has an inch wide binding of Puritan Cretonne. Use oblong place doilies of the cretonne and small napkins of green with three inch cretonne hems.

On a mahogany table place oblong doilies of Puritan Cretonne bound in plain blue linen. Use a large oblong of cretonne also bound in blue as a center piece. Plain blue napkins and a blue china bowl with bright flowers for the center of the table, complete the scheme.

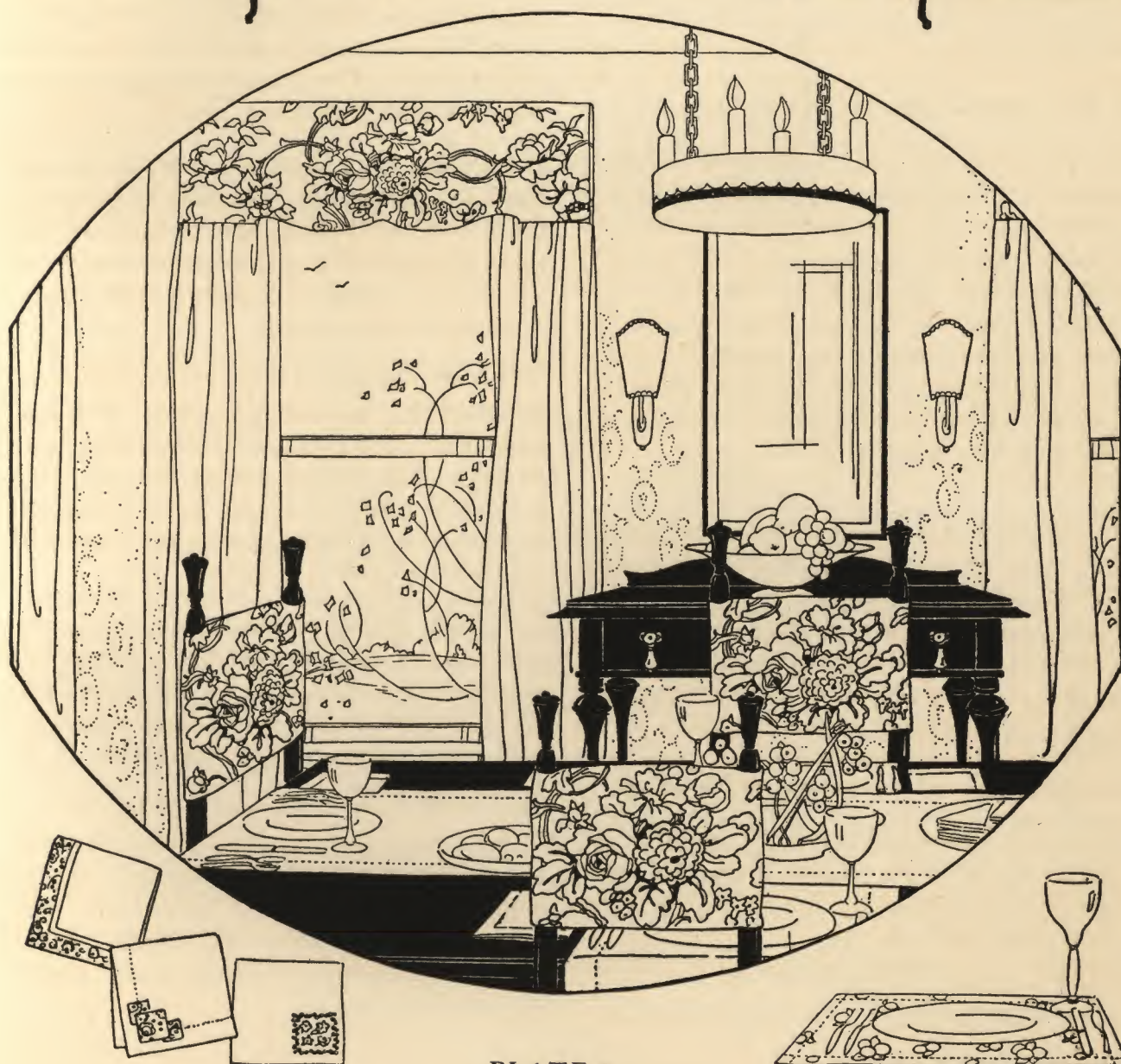


PLATE 8

How to Use Cretonne in the Bedroom

A BEDROOM should be restful above all other things. The word "restful," however, when employed in regard to color, is too often interpreted as meaning drab, neutral tones—those lacking in character. Many people classify strong hues as unrestful. Combinations of strong hues which prove unduly noticeable and which dominate their surroundings belong rightfully under the heading. We do not deny this fact, but we ask you to determine for yourself whether drab, uninteresting decorative schemes, are not more noticeable than those of brighter colors.

To find a simile in the realm of sound, what is more tiresome to the ear than the frequent repetition of a monotone. You will agree that a fog horn is depressing and wearisome. Is it not the same with color? Do we not become acutely conscious of a color when it is repeated to excess in our surroundings? Does not this repetition take on the same emphasis as a monotone that is struck incessantly? A drab and monotonous color scheme defeats the very purpose (that of a restful effect) for which it was mistakenly designed.

Modern decoration, appreciating this fact, stands sponsor for cretonnes. Here is a fabric which employs variety of design and color in such a way that both elements merge with their surroundings and do not become dominant. It is the very variety which cretonne introduces into a scheme that saves a room from becoming tiresome to the eye.

So, because a bedroom should be restful and it has been found that a variety of color and design is more restful than the monotony of sameness, Puritan Cretonnes are proving the most popular fabrics for bedroom use. The opportunities to give charm to a bedroom through the use of these fabrics are manifold. A few examples are shown on the opposite page.

The upper left hand sketch shows a dressing table draped with Puritan Cretonne. This modish article lends itself well to this treatment. The fabric employed, with its small blue squares, and lavender, rose and gold flowers, is in keeping with the mood. The draperies in this room are of plain blue, the same tone as in the cretonne. They are looped high with tie-backs of self material, on which are fastened silk flowers, echoing the colors of the dressing table. The walls are covered with a two toned cream paper and the easy chair with the cretonne. The bedspread in this room could be made of the window drapery material, with a valance of the cretonne.

In the lower right hand sketch a different treatment of a bedroom is shown. The window draperies are of Puritan Cretonne, having a light cream ground and prominent flower and bird design, in which rose, green and black predominate. The bedspread is of plain green material, with wide bandings of cretonne.

The lower left hand sketch shows a sewing table, with a drop pocket of Puritan Cretonne. The quaint design of the fabric is reminiscent of the modes of former days, and is in keeping with the old-time mahogany table.

A cretonne lamp shade is shown in the upper right sketch. Puritan Cretonne is particularly adaptable to bedroom lamp shades. When the fabric has been used in spreads, window draperies, or furniture slips, the entire scheme is better tied together when the shades are made of the same material.

Cretonne lamp shades add an individual touch to a decorative scheme. When they are made of the material used elsewhere in a room, they become part of the general furnishings. Directions for making cretonne lamp shades are on page 28 of this booklet.

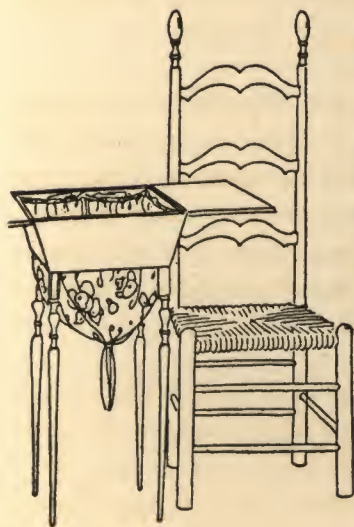


PLATE 9

How to Use Cretonne in the Sun Room

THE sun room's mission is to provide cheerful and comfortable surroundings for the hours of relaxation. It is well named, but that it has developed into greater use than was at first intended for it is apparent. Originally the sun room was an enclosed porch, placed on the side of the house that received the most sun. Today it is a completed room, and although it retains its name, it, not infrequently, faces the north. So that it may live up to its name under such conditions, it should be given bright colors — those that bring warmth and cheer to their surroundings — those that will best substitute for the missing sunlight. Puritan Cretonne is the most satisfactory medium through which this necessary color may be introduced. Here, where the beauty of outdoors should be represented, Puritan Cretonne is proving most popular.

Because the sun room has been called the grownups' play room, whether it receives much sun or not, it can be made as colorful as is desired. On the opposite page are several sun rooms in which the decorative schemes are based on Puritan Cretonnes. In them color plays an important part, but so subtly blended that although many brilliant hues are found, not any one dominates the rest.

In the room shown in the upper sketch of plate 10, the many windows are curtained with Puritan Cretonne having a grey ground striped in dark tan and a bird and flower design in green, deep rose, lavender and black. The window seat cushions are of plain material in grey, the same tone as the ground color of the cretonne. The loose cushions emphasize the hues of the curtains. The floor is of green and cream checks, the wicker furniture is painted green.

The lower left hand sketch shows a charming group arrangement for a small sun room. Here the drapery chosen has a small pattern in keep-

ing with the limited dimensions of the room, but color has not been sacrificed. Because of the excellent proportions of the design, bright hues have been introduced into it without becoming emphasized. The walls are cream color plaster and a taupe color rug is used. The wicker furniture is unpainted and the colors of the Puritan Cretonne are rose, blue, gold, green and white, on a light tan ground.

A small breakfast room is shown in the lower right illustration. Here also bright hues have been utilized to create a cheerful atmosphere. The bench and small table are painted yellow, the floor is of brown and white checks, the draperies and valance are of Puritan Cretonne, which has a light ground and a conventionalized fruit design in gold, rose, lavender, green and henna. The chair and bench cushions are covered with cretonne and a runner of lavender linen with cretonne bands is on the table.

All fabrics used in a room should reflect its mood. Each Puritan Cretonne is designed for use in a certain type of interior. There are informal large and small designs and those having an appearance of greater dignity; combinations of warm colors (excellent substitutes for sunshine) and softly blended cool tones, which are most grateful to the eye in a room that is flooded with sunlight. When choosing the cretonne for your sun room, study the wide variety of Puritan designs. Among them you are certain to find the one that will best serve your needs. Remember, if the room is small, a conservative small design will be best. If its dimensions are not restricted, one of the larger, more dominant patterns will give it the modern flare so much in vogue. If your sun room is to be utilized for restful hours, base the decorative scheme on a Puritan Cretonne with softly blended colors; if it is really a play room, use a Puritan design with brilliant hues, to make it gay.

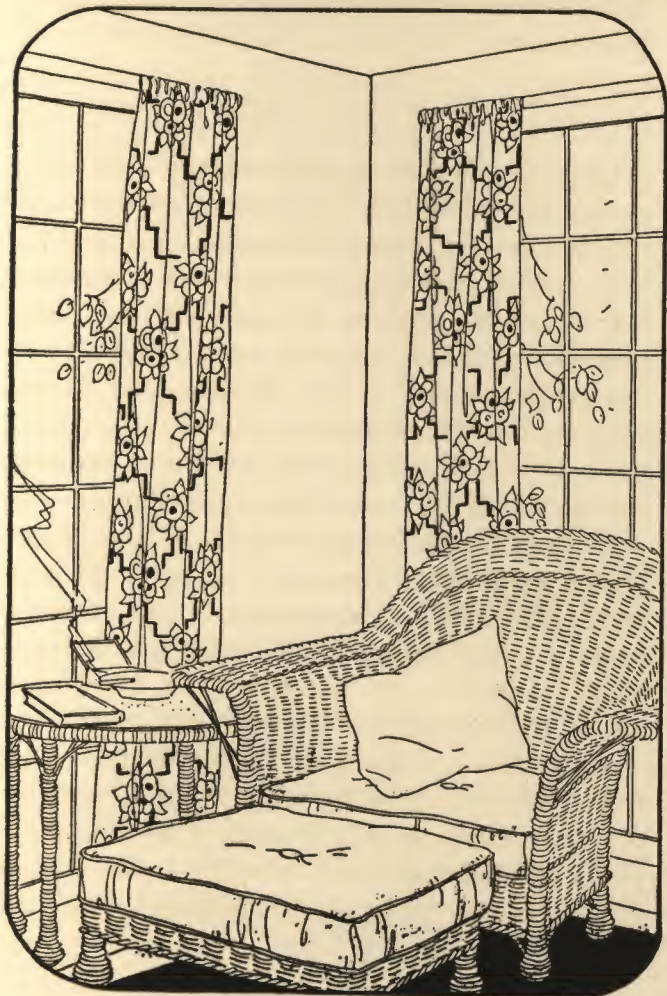
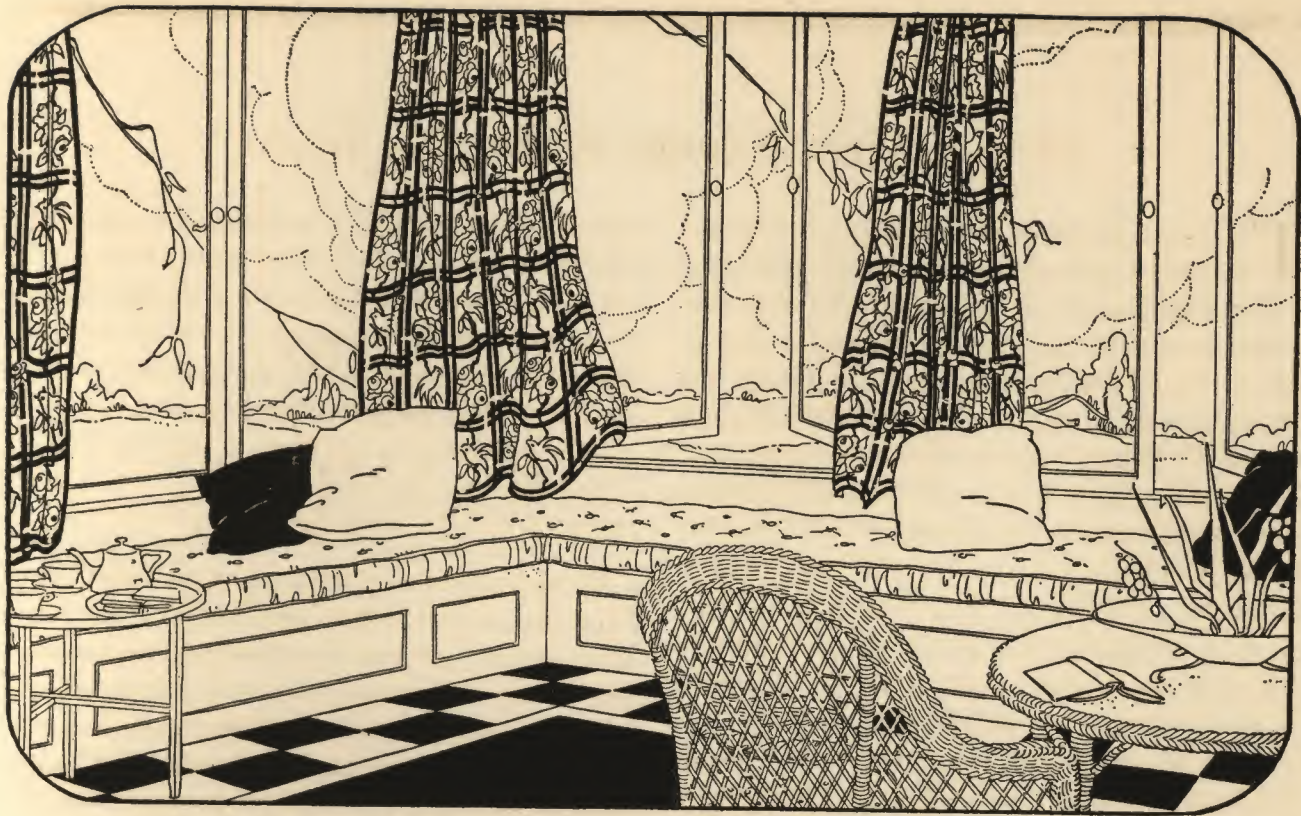


PLATE 10

The Happy Kitchen

THE idea that only white and grey furnishings were suited to the kitchen held sway in the minds of home makers for many a day. Modern interior decoration, however, has succeeded in changing this point of view. The decorations of this useful room are now considered of as much importance as those of any other part of the house. The arguments advanced in favor of the change are most practical.

"Why," say the exponents of happy looking kitchens, "should the room in which the average housewife spends much of her time be made uninteresting and depressing through its lack of color? Will not cheerful surroundings make the tasks to be accomplished therein less tiring?" It is an acknowledged fact today that color has an effect on our spirits. By all means, then, let us take advantage of its influence.

One reason for the prolonged vogue of colorless kitchens was that, formerly, only white fabrics were considered practical where cleanliness was of paramount importance. That was when colored fabrics were not perfectly washable and the temptation therefore was strong to postpone their laundering.

Today, however, when women know that not only gorgeous combinations of hues, but the most practical wearing qualities are to be found in Puritan Cretonnes, these delightful fabrics have converted many a drab, dull kitchen into a cheerful one.

In plate 11 we have shown several sketches which indicate how Puritan Cretonne can be effectively used in the kitchen. In the large illustration, cretonne draperies are placed at the windows. Too many kitchen windows formerly were left bare of curtains, but today fabrics are no longer taboo in this room. Heavy draperies, which cannot be washed

easily, would never be suitable, but cretonne has found great favor. The opportunity to introduce cheer-inducing colors through practical means lies in the use of this fabric, which will stand frequent tubbings and thus can be kept as fresh and clean as when new.

In a kitchen which has walls painted a light green, cream color woodwork, cream or green furniture, with window draperies and chair cushion made of Puritan Cretonne with a natural linen color ground and conventional flower design in lavender, gold, rose, maroon and green, all greyed to a soft harmony, the humdrum peeling of potatoes will seem a more pleasant task than it would in a room with grey walls, dead white woodwork and furniture, and lacking the relieving touches of bright tones.

The opportunities to introduce color into the kitchen are not so plentiful as they are in the other rooms of the house, but when originality is employed, most attractive effects are obtained. In the upper illustration of plate 11, you will find a suggestion for an unusual treatment. True, there is nothing particularly original in shelves built above a table, nor in the pepper, salt and spice jars ranged on the shelves, but we believe that when you notice the three inch valance of Puritan Cretonne which is placed on the edge of each shelf, you will grant that originality has been employed. These small valances are scalloped. Substituting for the usual shelf paper they offer far more variety through their various hues.

To make the scheme quite complete, more color has been added through the use of a piece of Puritan Cretonne placed under the glass top of the table. The cretonne is of smaller size than the table top so as to protect it from whatever cooking ingredients might seep under the edge of the glass.

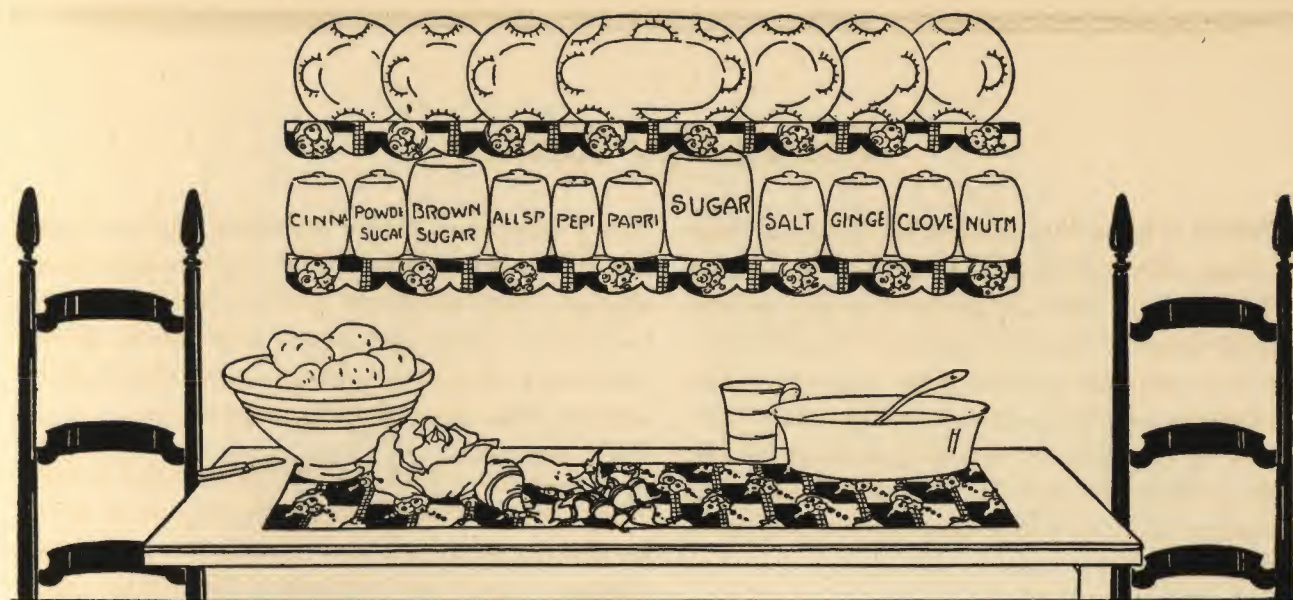


PLATE II

Artistic Closets

FROM the point of view of color, clothes closets are neglected. Just so long as they are kept orderly and clean, the average woman feels that she has done her duty towards them. But because their interiors are generally hidden behind closed doors is no reason why they should be banished to a dull and colorless existence. Will you not be better pleased with the order and cleanliness of a closet if it is made dainty with colorful fabrics?

The fresh, clean appearance of Puritan Cretonnes makes them particularly good where daintiness is of first importance. In plate 12 are a number of practical Puritan Cretonne articles for the closet.

The sketch in the upper left corner of plate 12 illustrates a modern vogue — that of having the closet walls covered in cretonne with several coats of shellac applied to its surface. This method is most practical where it is desired to protect light colored clothes from the danger of being brushed against walls on which there is an accumulation of dust. A damp cloth rubbed over the shellacked area removes all dust. The hat shelf is given two doors which open out and which also are covered with cretonne to add to the gayety of things in general. The colorful pattern of the fabric shows rose, blue-grey, green and black on a deep cream ground.

The ever useful and popular clothes bags take on an air of style when made of Puritan Cretonnes. Three models are shown in the upper right hand sketch of plate 12. The one at the left of the group is made to fasten at the side front and is bound with cotton tape and kept closed with large snaps. A small hole is cut in the top fold of the material through which the rod hook of the hanger fits. Complete protection from dust is assured the gown that hangs inside this bag.

The bag shown at the center of the group has a top opening wide enough for a gown to be slipped through it. It is also fastened with snappers. The right hand bag opens at the bottom with a flap which turns up about six inches. The laundry bag in the center has a hoop top which provides a conveniently wide opening.

In the lower right hand sketch of plate 12, an extremely cheerful closet is shown. The woodwork and walls are painted a deep rose color. Shoe pockets made of Puritan Cretonne, in which rose and green dominate, hang on the doors, and the clothes bags are made of the same fabric. Color and daintiness are equally emphasized in this attractive scheme.

The lower left sketch in plate 12 illustrates how even closets of the most limited size may be made artistic. All garments are placed in cretonne bags, which tie at the top and hang on the center rod. The shelf above is protected with a plaited curtain of cretonne. The walls and woodwork are painted light cream color.

Enjoy the pleasure of owning a colorful closet. The incentive to keep it in order will be stronger if it is artistically designed. If you prefer curtains to bags, divide the space into sections and hang dark articles of clothing in one, lighter garments in the other. Protect your hats with another curtain hung in front of the shelf. The dainty woman chooses Puritan Cretonnes for closet curtains because it can be kept fresh and clean with little trouble. A brisk brushing with a whisk broom will remove all surface dust — while washing, according to directions on page 35, will do no harm.

Hat boxes covered with cretonne for permanent use will add a cheerful touch to a closet. A strong paper box when covered with Puritan Cretonne will give prolonged wear.

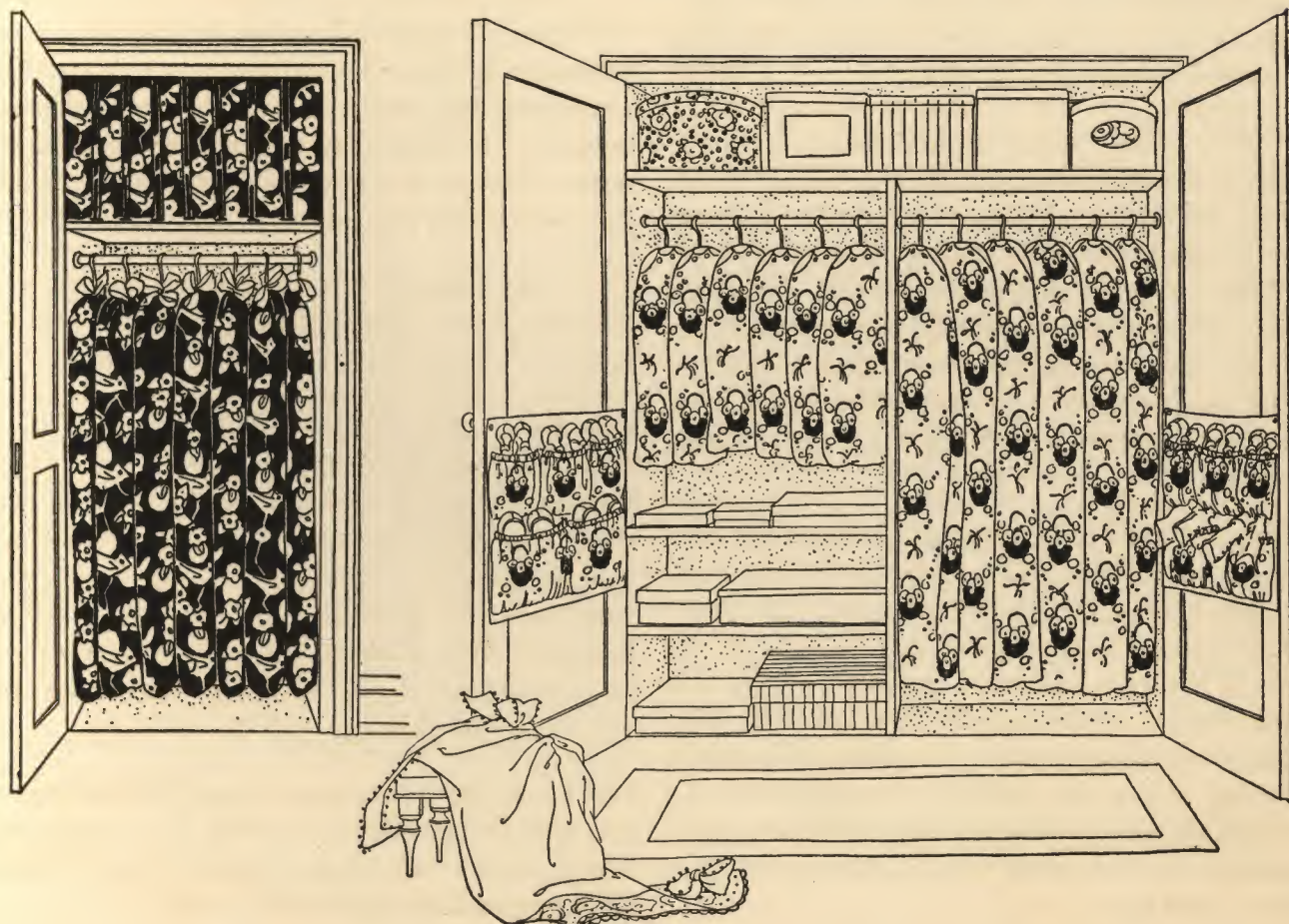
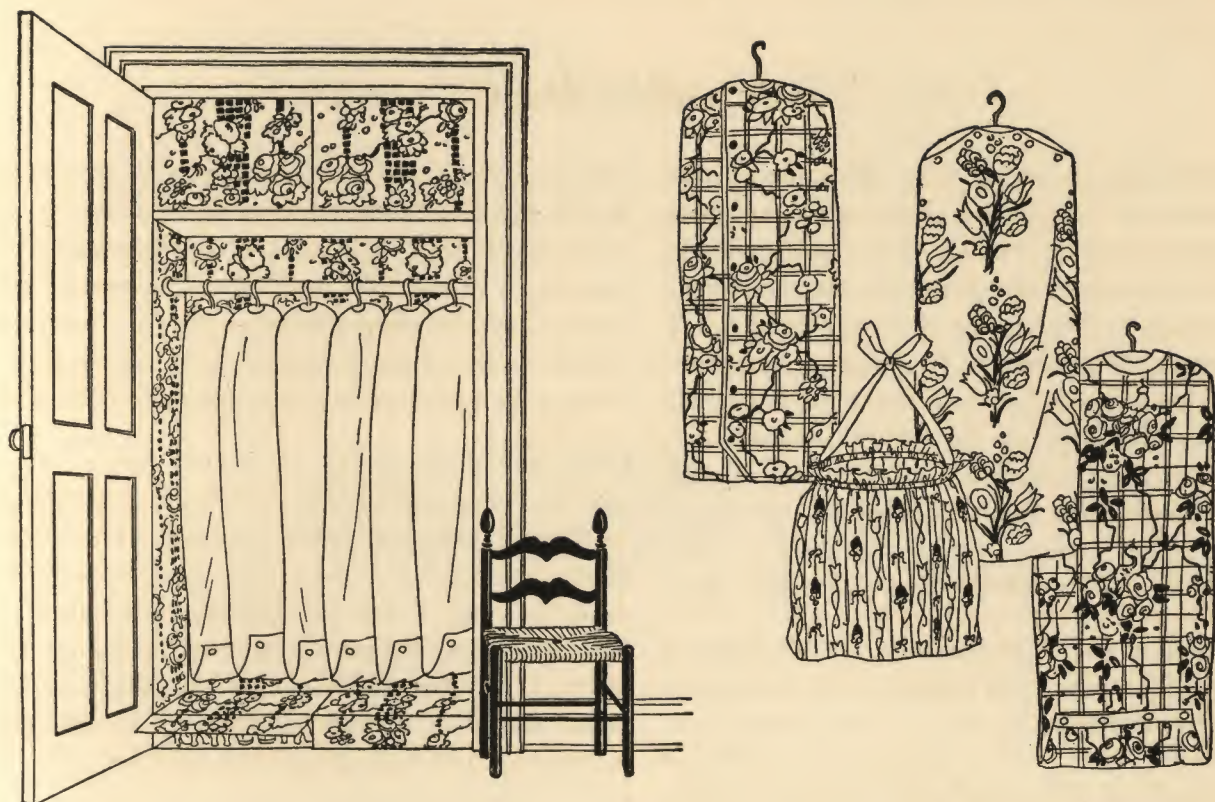


PLATE 12

Little Things Made of Cretonne

TO the woman who is deft with her needle, cretonne offers an opportunity to show her talents. Many are the little articles that make a room livable and can be most effective when made of cretonne. In plate 13, are a number of these articles. "A" shows a dresser drawer lined with a small patterned Puritan Cretonne and with useful pockets at the sides. The convenience of these pockets cannot be overestimated. In them one can keep the many small articles which have a tendency to slip into corners when placed among larger ones.

A bathroom window treatment often offers a problem. Not too much drapery can be allowed it, for daintiness must be its dominant characteristic. Sketch "B" shows such a window made decorative through its Puritan Cretonne roller shade. These shades are extremely popular, as they provide color and design where it is so often needed.

Sketch "C" shows a group of Puritan Cretonne bags and a silk floor cushion with a cretonne motif appliqued onto its top surface. Bags of assorted sizes are always useful. A set of four or five makes a most acceptable gift. The ones pictured are made of a length of cretonne folded, seamed and gathered at the top with drawer ribbons. The small bag is gathered at the bottom and tied with a ribbon bow. The square traveling case, illustrated in the same group, is another handy article. When lined with rubber it makes a decorative receptacle for a wash cloth, or it may be divided into pockets to hold hair pins, sewing case, safety pins, etc., for a woman, or shaving articles for a man.

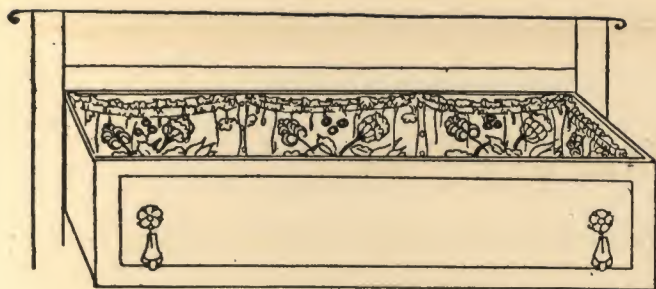
If a colorful note is needed in a bedroom, the shirtwaist box pictured in sketch "D" will provide it as well as prove most practical. Such a box can be used as a seat when stood against the wall, under the window, or at the foot of the bed.

Screens are charming additions to most rooms. Serving as backgrounds to groups of furniture, they should echo the colors used elsewhere in the decorations. When Puritan Cretonne is used for window draperies, a screen may have panels of the same material, as in sketch "E," or may be covered entirely with the fabric.

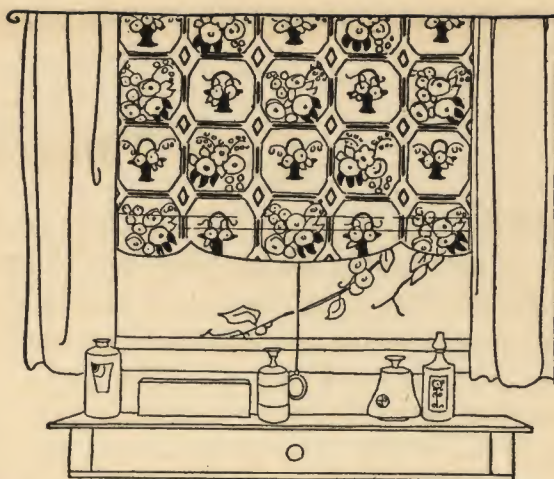
Many are the shapes and sizes of boxes which find their way into the average household. Where they are of firm texture, they should not be discarded. If you will cover them with cretonne, which is held tight and smooth with glue, you will find that they are capable of filling numerous uses. A group of assorted sizes and shapes are shown in sketch "F." Placed on a table or dresser, any one of these useful boxes adds a decorative touch to a room.

"Living in a trunk" is a more pleasant experience than usual when the traveler carries a cretonne slip cover, such as the one pictured in sketch "G." Here, again, is an article which is easily made and will prove to be a welcome gift to one starting on a journey. It can be folded into a small space and carried in the tray of the trunk. A hotel room will appear more homelike when this personal touch is introduced into it.

The woman who enjoys sewing finds delight in fashioning articles for her home. Cushions, draperies, bed coverings, etc., are familiar products of the needlewoman's art. In this chapter we have tried to indicate how her talents may be turned to good account in the field of smaller objects. Space does not permit the mention of all of the attractive ones that can be made of Puritan Cretonne. You will find it a pleasant test of your ingenuity to create others, and in this work you will discover that Puritan Cretonne, through its variety of designs, offers you the greatest aid. (Directions will be found on pages 32 and 33.)



A



B



C



D



F



G

E

How to Make Slip Covers

THE diagrams in plate 14 illustrate the way to measure a chair for a slip cover. Sketch 1 shows the several surfaces to be marked off. "A" runs from the top of the chair to the floor. "B" across the thickness of the back. "C" from the top of the back to the seat. "D" from the front of the seat to the back. "E" from the seat to the floor. "F" from the top of the arm to the floor. "G" from the seat to the top of the arm. "H" across the width of the arm. With these measurements at hand, you can determine the yardage necessary, in this manner: Add the length of lines A-C-D-E, and because of the two arms, twice the length of G and F. Then allow for the tops and fronts of the arms and top and sides of the back.

This will give you the actual number of inches of the material. The next step is to measure the width of each of these surfaces to determine the width of the material needed. If the chair back is wider than the material you wish to use, it will have to be pieced and enough yardage allowed for the piecing. So with all the measured surfaces. Where some are not as wide as the material, place the design in the center and trim off both sides. These side lengths may be used for the top and sides of the back and the top and front of the arms. Do not forget that two generous inches must be allowed at the seams.

After purchasing your material according to the directions, cut and fit the slip to the chair, on the chair itself. You will find the best results are obtained when the material is laid onto the chair, face down, and pinned or basted in place.

Sketch 2, in plate 14, shows how the material should be fitted to the chair. Each plane is treated separately. The front piece can be

pinned as illustrated, another length placed on top of the seat and pinned to the front length, the back pinned into place and the front back next, with its lower edges pinned to the back edge of the seat covering. When each separate unit has been basted into place, an opening should be made in the slip and the lower edge hemmed. The center back is an inconspicuous place for the opening. Slit the material up from the bottom as far as necessary to remove the slip. (Sketch 3, plate 14.)

Sketch 4 shows the boxlike arrangement of the arm covering. The cover can be made to follow the outlines of the arm more closely, but for demonstration purposes we have chosen the simplest form. For the beginner this is the easiest to make.

Sketch 5 shows the method used in placing a deep ruffled flounce on the slip. A completed slip with a narrow box plaited flounce, is seen on the wing chair pictured in the left-hand center sketch.

Sketch 7 shows the process of cording French seams. A cording of contrasting color is a most effective finish and not hard to introduce. If you have left a two inch margin as you basted it on the wrong side, when you turn the material you will find you have plenty of room to insert the cording in the French seam without disturbing the basting.

These basting threads should be left in place until the slip is finished, as they are the guides by which you can follow the outline of the chair. When you have firmly basted the French seams with or without cording, bind the opening in the back and sew tape or snappers to the edges. When this is done, stitch the seams on a machine, press the slip and the task is finished.



PLATE 14

How to Make Cretonne Lamp Shades

ARTISTIC lamps add a most decorative touch to a room. The woman who enjoys sewing, wisely makes her own lamp shades, so they will be in harmony with the other decorations of the room. Puritan Cretonnes are particularly well adapted to such use. Because of their variety of designs and color combinations, these lovely fabrics can be made into every type of shade. In the upper part of plate 15 you will find a number of attractive shades and in the lower part diagrams of the steps in making a shade.

Sketch "A" shows how a wire frame is tightly wound with tape. This is the necessary preliminary, as the wire, if left uncovered, will cast shadows, and also because this binding serves as a foundation on which the outer materials may be sewn. This tape should be about one inch in width, and it is better to wind it onto the upright wires first.

Sketch "B" shows how the lining must be fastened to the shade. This lining can be placed either inside or outside of the wrapped wires. In the sketch, it is indicated on the inside. If the lining is to be shirred, cut a length of material that measures one and one-half times the distance around the wire which forms the bottom of the frame. If the lining is to be straight, care must be taken not to stretch it too tightly. It is more satisfactory to put a straight lining on in several sections, the smaller areas being easier to work with than the large. A straight lining should be placed outside of the wires and the edges of the section sewed to the tape.

In placing a shirred lining on a frame, the lower edge should be first pinned in place and then sewed to the bottom of the frame. The edges should be turned out over the wire and sewed with an over stitch to the *outside* of the tape binding. This is done so that no stitches

will show on the inside when the shade is completed. Now gather the top of the material and pull it taut and pin to the top of the shade, laying it in soft folds or gathers. Then turn the upper edges out over the top wire and sew as at the bottom. Be careful to see that the folds or gathers run straight and that the lining is as tight as possible. The folds will have a tendency to slant upward, and this must be corrected. When the lining is placed outside the wires, turn it back over itself at the top and bottom and sew to outside of frame.

After the lining has been applied, turn in the edges of the outside material and sew it to the outside of the bottom wire. Be careful to fasten it securely to the top wire; see sketch "C." The same precaution in regard to stitches should be taken when working on the top as on the bottom of the shade. The next step is to sew or glue onto the outside edges whatever guimpe, braid or binding you use as a finish. (Sketch "D.") When the shade is completed, the lining should be tight and laid in straight folds, the outside the same, and a neatly finished appearance given to the shade by the lining being turned back over the wires at the top and bottom, and the outside material so placed that its turned in edges come to the exact outer border of the top and bottom of the shade.

Again we have indicated the simplest method of making a certain article. The many types of Puritan Cretonne lamp shades seen in smart homes today are variations of this simple style. The same method as illustrated here is used in making the foundation of these more ornate shades. Variations are added according to personal taste. Several designs for attractive shades made of Puritan Cretonnes are shown in plate 15. Each one is simple to fashion and when made of correctly selected material will add the homelike touch so much desired in the modern room.



PLATE 15

How to Make a Valance

TO prepare a window for a set valance, attach a board to the top of the upper casement. This board should extend the entire width of the window, including the two side casements, and from four to six inches out from the wall.

The Puritan Drapery Patterns for valances that are applied to a board are made to fit an average size window, but before you cut your material, measure the width of your window from the outer edge of one side casing to the other. Then measure the number of inches that the valance board extends out from the wall and include double this measurement in the length of your valance. Puritan Drapery Patterns include this length according to the average window dimensions.

A valance such as "Radiance," illustrated on page 31, should be given a stiff foundation (buckram will serve the purpose), an outer lining of light flannel and a lining proper of light color. (Sateen is excellent.)

Cut the buckram the exact size of the pattern. Next cut the flannel lining by the pattern, allowing a two inch margin on all sides. This margin is basted over the edges of the buckram, as shown in sketch "B," and protects the two outer materials. Sketch "C" shows the lining proper, which is also cut with a two inch margin and placed on the side of the buckram opposite to that onto which the flannel is attached. The lower and two end edges of the lining are then turned over the edges of the valance and stitched securely to the flannel. No stitch should come through on the lining side. The upper edge of the lining is turned in and is left free until the outer material is applied.

At this point, place the outer material face down on a flat surface and cut by the Puritan Drapery Pattern, allowing one and one-half

inch margin on all sides. The material used in the sketch of "Radiance" is plain, with an oblong piece of Puritan Cretonne appliqued onto the center with a loose button hole stitch of bright yarn; see sketch "D." Tack the material to the flannel in the center to insure its holding in place until finished. Then turn the inch and a half margin under on all sides and securely tack the lower and two end edges of the material to the flannel and buckram, but be certain no stitches come through the sateen lining.

Why are the top edges of the lining and outer material left free? The next step in the process will explain the reason for this. Take a strip of the lining material, cut two inches longer than the length of your valance and eight inches wide. Fold down the center of the length, turn in an inch on both long edges and at both ends, and overcast these edges together. This will give you a double strip three inches wide and of the same length as the valance. Insert this at the top between the buckram and the sateen lining, so that two inches will extend beyond the top of the valance; see sketch "E." Now sew the turned in edges of the lining and the outer material through this strip of sateen. This gives you a band by which the valance may be attached to the board placed over the window.

Your valance is now almost finished, with only the edging to be applied. This may consist of braid, guimpe, fringe, bias bandings, or button hole stitching. The latter is suggested in "Radiance," and the method of applying it is shown in sketch "F." When this has been accomplished, mark off the width of your window on the valance and carefully *bend back* the remaining material at either end; *do not crease*. Sketch "G" indicates how this should be done. Sketch "H" shows the valance attached to the valance board by extension strip.

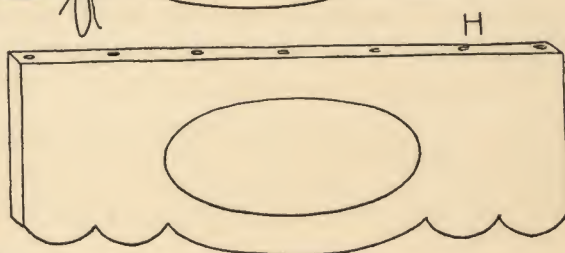
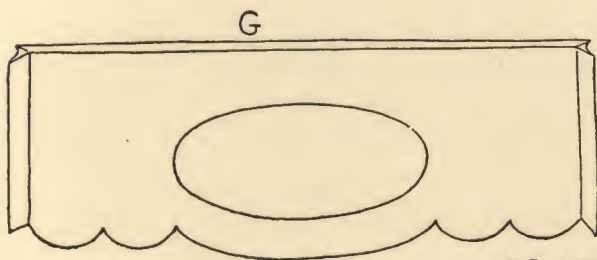
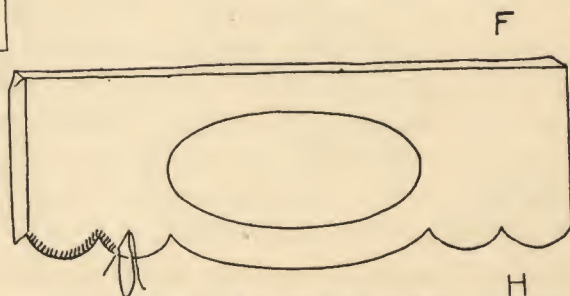
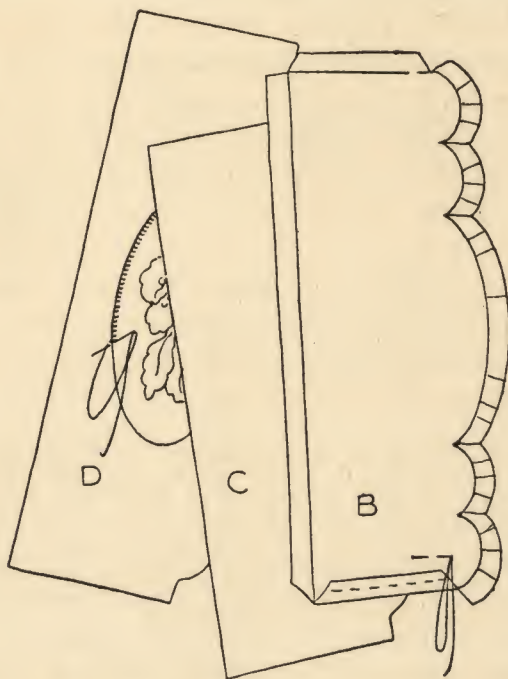
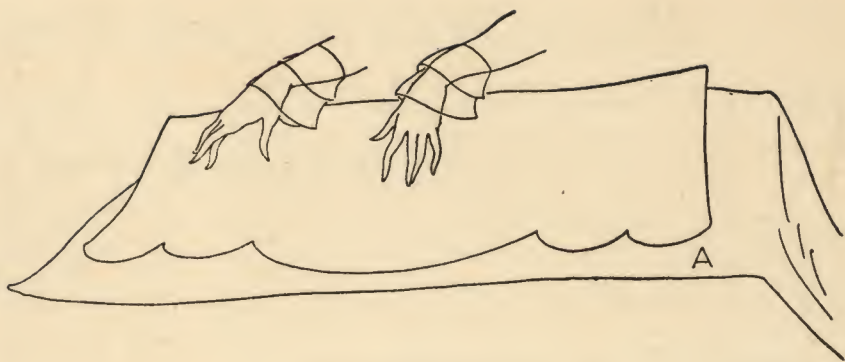
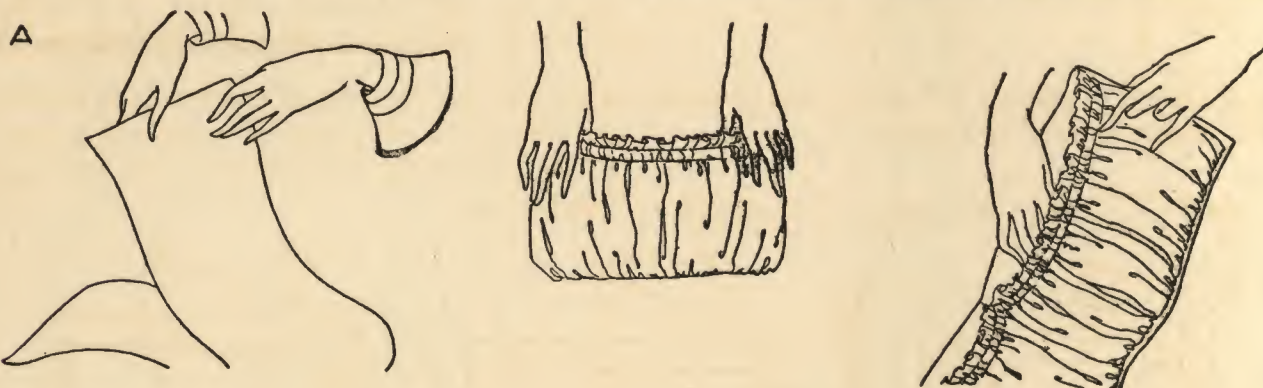


PLATE 16

How to Make the Little Things of Cretonne

PLATE "A" shows the steps taken in making the cretonne side pockets for a dresser drawer. In the first sketch a straight length of the material is being folded, so that the two ends will meet. These ends are then seamed together. At this point the pocket is laid on a flat surface and the desired length marked off on one side. This length should be about one-

satin, which has been cut to fit the top of the cushion with a two inch margin allowed on all edges. The process of applying the cretonne to the satin consists of cutting the motif from the design; securely basting it into place; and button hole stitching it around the edges. Be careful not to allow the cretonne to become puckered and if possible, place the satin, after



third of the material as it is cut. The seam can be placed in the center. The opposite side to this marked off area is then given a heading, and a space for a strip of elastic. When the elastic is in place, the lower edge of this fullered part is gathered to the lower edge of the straight part and a binding applied to the lower and side edges. A double pocket is

the cretonne is basted to it, on an embroidery frame. When the outer edges have all been stitched, the satin beneath the cretonne may be cut out and its edges turned back and tacked in place, but if the cretonne lies flat on the satin, it is not necessary to do this. The next step is shown in the center sketch of plate "B." Here a straight piece to fit the



shown as completed in the third sketch of plate "A."

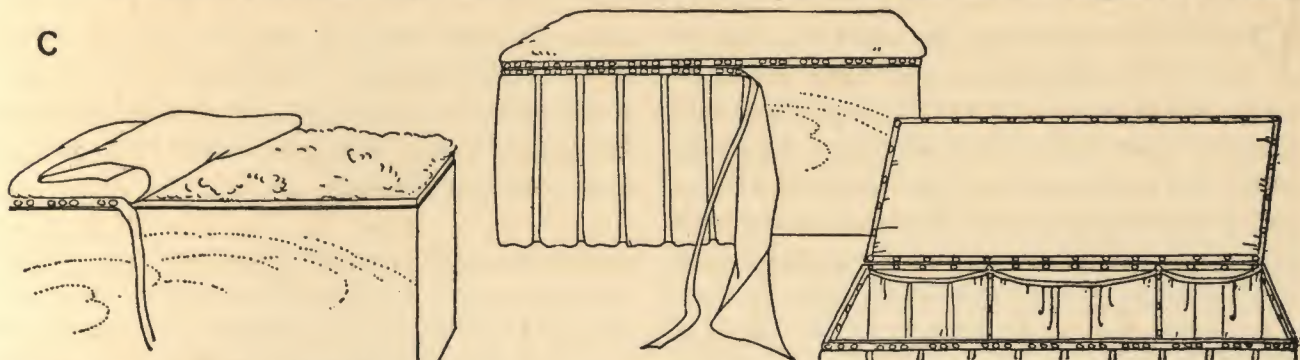
Plate "B" shows three steps in making the floor cushion. The first sketch indicates how the Puritan Cretonne motif is applied to the

sides of the cushion has been turned in at the edges and gathered. This straight piece has then been fastened to the satin, which covers the under side of the cushion, with or without a cording being introduced into the seams. Sketch "B" shows a cushion in which

a cording has been used. The method of applying this cording is explained in the chapter "How to Make Cretonne Slip Covers." The

The third sketch shows the inside of the box. The cover is lined with cretonne, glued to the surface and finished on the edges with braid.

C

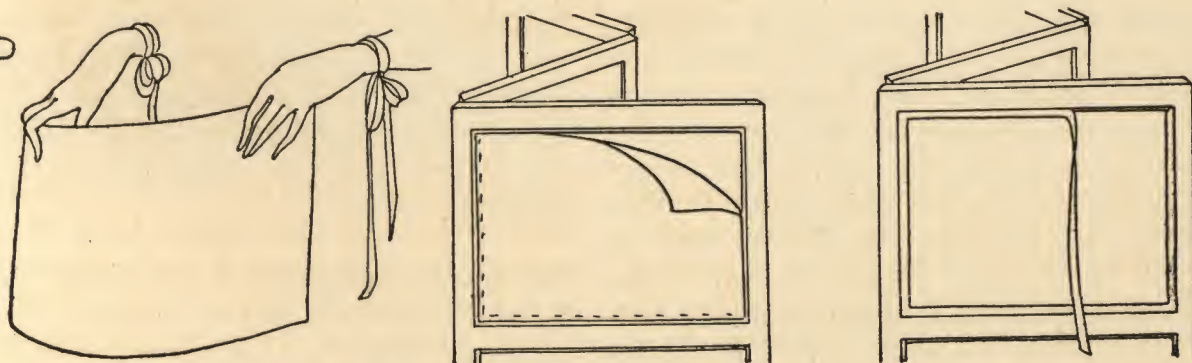


third sketch of plate "B" shows the cushion with tassels applied to the end.

The sides and bottom of the inside of the box are treated in the same manner, and pockets bound with braid are placed on the back and front sides.

In plate "C" the steps taken in covering a

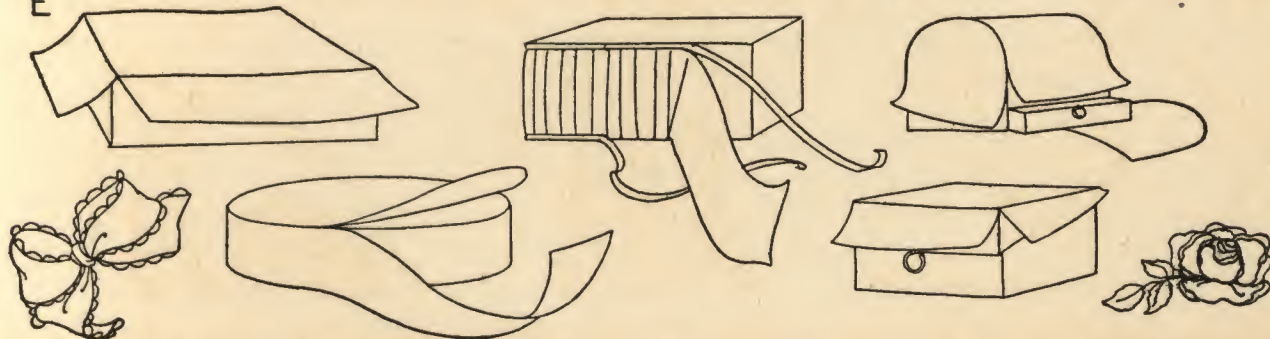
D



shirt waist box are shown. The first step shows the top, with padding of cotton or down; the material laid over this padding and fastened to the sides of the cover with braid which can

Plate "D" shows how the cretonne panels should be applied to a screen. A piece of cretonne is cut to fit each panel so that the center motif of the design will be placed in the center

E



be tacked or glued in place. The center sketch shows how the box plaited side coverings also are applied, with braid and upholstery tacks.

of the panel, and held in place with guimpe. Plate "E" shows several boxes in the process of being covered with cretonne.



